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was sent to do, and needing only more generous remittances to enable him to accomplish still greater results.

The pictures we are now to show you were taken by Dumas, of Beirut, the photographer under Col. Lane. I am sure they will be a great surprise to you. You will see the architecture of at least three peoples and three epochs, Phœnician, Græco-Roman and Persian. Mr. William H. Goodyear, the artist, has kindly consented to explain seventeen of these pictures which are of special interest to artists and architects. In the absence of Dr. Howard Crosby, prevented from being here by illness, Dr. William H. Thomson will explain the ten or a dozen that illustrate the neighborhood of Hermon. And then, if time and your patience permit, I will take in charge what ones may be left.

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#### RUINS EAST OF THE JORDAN.

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##### REMARKS OF MR. WM. H. GOODYEAR.

Mr. Wm. H. Goodyear being introduced, said :

“The views which I shall describe are few in number, and are selected entirely from the East Jordan views of the society, which are by far the larger proportion. And I wish to call your attention for a moment to the novelty of the views—to the fact that not one traveller in five thousand visits the country in which these ruins are to be seen. The location of these ruins is entirely north, with one exception, of a parallel drawn along the north end of the Dead Sea from Jerusalem. The single exception is the ruin of the palace at Mashita.”

Mr. Goodyear proceeded to discuss the beauties and defects of the various styles of architecture displayed in the ruins, the pictures of which were thrown upon the screen.

“The first epoch of Syrian architecture,” he said, “had a mixed Assyrian and Egyptian character, of Phœnician workmanship, but mere workmanship, since the Phœnicians had no independent art. The monuments of this period, as of all others, have disappeared in Western Syria, with the exception of four or five, described by Renan, lying near the coast in the north. The Phœnician temple architecture must have been also, to a large extent, without artistic pretensions, as in the shapeless Sardinian remains, or perishable,

made of mud bricks, like the temple found by Cesnola in Cyprus. The remains at Arak el Emir, although dating from the second century before Christ, will indicate in part the characteristics of this earlier period. 'The Giant Cities of Bashan,' which belong to it, in part at least, have no decorative architectural character.

"After 330 B. C., with the Greek governments of the East, the architecture until the end of the Roman period has one general characteristic—the employment of the Greek colonnade. With the Greeks the colonnade is actual; with the Romans merely a sham; but the decorative characteristics are, in either case, the same, for the Corinthian, Ionic and Doric orders are taken by the Romans from the Greek. The Romans, however, use the arch for structure, excepting in the temple, which is a copy of the Greek.

"The third period—the Byzantine—returns to wall surface without colonnade, either real or pretended; but decorates it with surface carvings. The only remaining examples of surface decorations are a palace at Mashita, and a building on the hill above Amman.

"The enormous preponderance of ruins of the Græco-Roman period will be explained by the fact that in the close of the second and beginning of the third century after Christ, the Syrian provinces controlled the policy of the empire—gave it emperors, and attained their highest prosperity. The building activity would replace earlier monuments by others representing the taste of the time; as, for instance, in Jerash every building belongs to one period. As regards the monuments in the Hauran, it is probable from the delicacy of feeling manifested in many cases that the buildings belong to the era of the Greek rule before Christ, or before the Greek taste had suffered much decadence.

"The East Jordan monuments show forms of decadence unknown to other portions of the empire, even in the same epoch; for instance, raised bases, projections on the shafts of the columns, excessive niche decorations and a combination of architrave and arch. At the same time, most remarkable examples of fine architectural feeling and good decorative work exist, showing the continued ascendancy of the Greek feeling, which finally, in the Byzantine period, succeeded in forming out of the ruins of antiquity, in the early Christian style, one of entire originality and beauty."